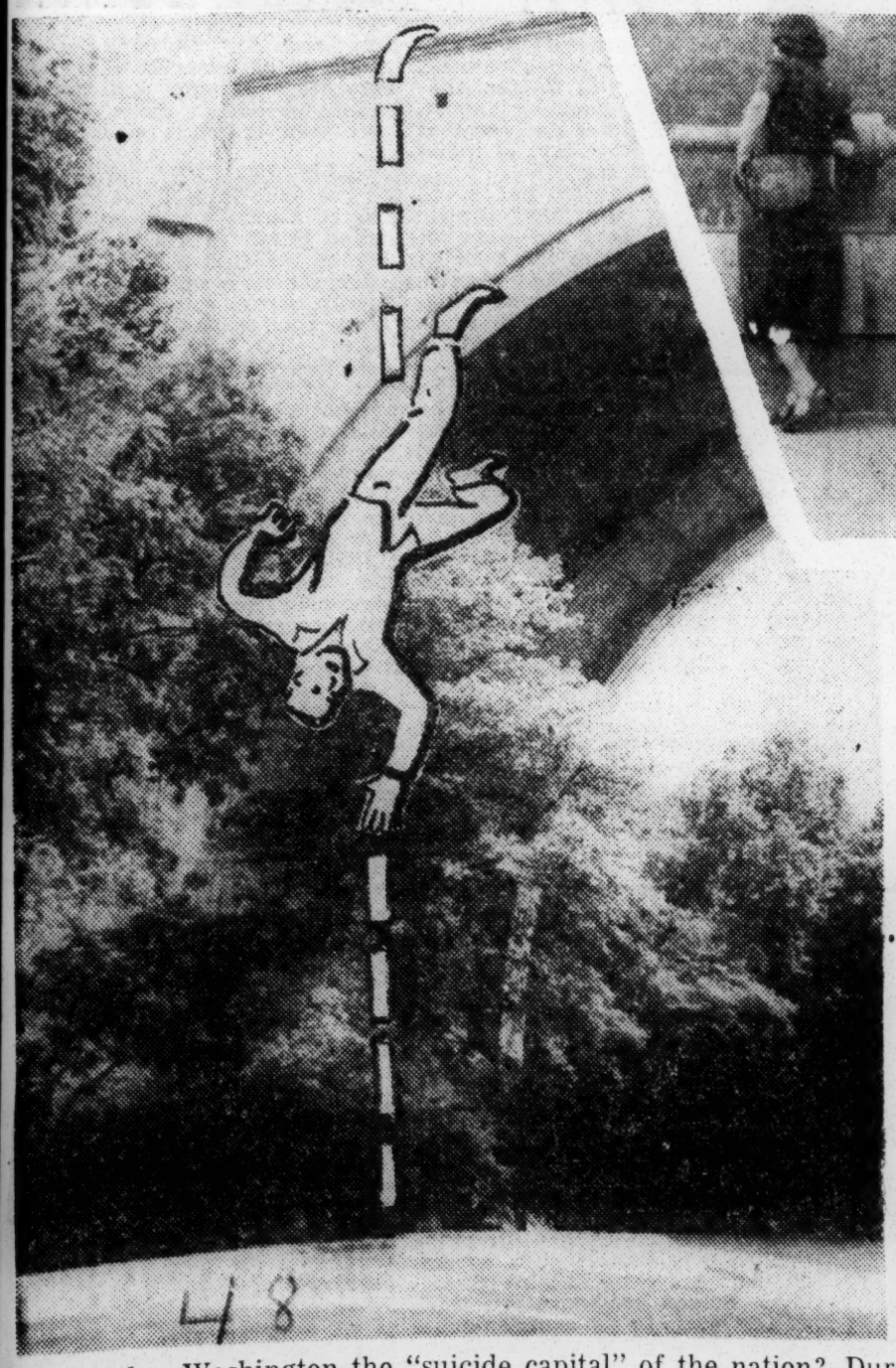
48 1950

What Makes Washington Lead the Nation in SUICIDES?

Afro American. Sat 7-15-50 Baltimore, Md.



What makes Washington the "suicide capital" of the nation? During the past 30 years 3,542 persons have taken their own lives here. Upper left and right views are of the famous Calvert St. bridge in Rock Creek Park where many have leaped to their deaths. Lower right, is artist's conception of a girl, driven by desperation, about to make the fatal leap.

2 Take Own Lives in 'Suicide Wave'

Afro-American. 48 Sat. 7-15-50

Young Man Fatally Shoots Himself; Woman Leaps to Death from Window

PHILADELPHIA

Two young Philadelphians are reported to have taken their own lives on Saturday in a "suicide wave," which has evidently descended like a plague over the city.

In West Philadelphia, Charles Chatterton, 26, was found dead of a gunshot wound when his mother and sister entered their home at 62 N. Conestoga St., Saturday evening.

Police said the man, an unemployed sheet metal worker, was lying on his bedroom floor with an old gun of his father's beside him. He was pronounced on arrival at the Pennsylvania Hospital.

A native Pennsylvanian, the young man had given his relatives no indication, they said, that he was sufficiently depressed to consider suicide. He was not married.

Woman Plunges to Death

In North Philadelphia, a 22-year-old woman, Miss Helen Nan Sprout, who had reportedly attempted suicide before, died Tuesday morning after a midnight plunge from the third-floor window of her home, 1620 Oxford St.

The young woman, who lived on the first floor with her stepfather and mother, Mr. and Mrs. Arthur Kemler, had been under treatment for a nervous condition for several weeks, they said.

She was found sprawled on the pavement, wearing only a night gown, by a passing motorist. The third-floor apartment was unoccupied.

The motorist, who was not identified, telephoned police, who took the injured woman to the Women's Homeopathic Hospital. She died there a few hours later.

Chicago Woman Dies In Leap From Window

Richmond Va

CHICAGO, July 16 — (AP) — A Negro woman broke away from a bailiff today and plunged to her death from a tenth floor courtroom window.

She was identified as Delores Crowder, 27, of Chicago, awaiting trial on a disorderly conduct charge.

Some 70 persons in the courtroom, high in police headquarters building, stood frozen as the woman shrieked and ran to the bank of open windows.

Her body landed on the curb in front of the building entrance. The woman was arrested Saturday morning when she leaped into a parked truck and caused a disturbance.

Older Men More Often Kill Selves

Post-Herald
Aug. 16-13-58
Birmingham

Suicide Rate Shown To Rise With Age

By Science Service

NEW YORK, June 12—Older men are more likely to be driven to suicide when times are bad than younger men are, statisticians of the Metropolitan Life Insurance Company here find.

Among white men insured in the company's industrial department the percent change in the suicide rate between 1918-1920 and 1930-1932 increased progressively with each advance in age, from 10 percent at 20-24 years to about 100 percent in the broad age range 45-74 years.

Since the depression, the reductions in the suicide rate have generally been greatest within the same age group, the rates for 1947-1949 being only about half those for 1930-1932.

Women are much less affected than men by economic swings, the statisticians report. They have much lower suicide rates than men. Since the depression, older women show smaller decreases in suicide rates than younger women, although the suicide rates fell most sharply during this period among older men.

Almost one-third of the white men over 45 who committed suicide during 1947-1949 did it by hanging themselves. Almost as high a proportion used firearms and about one-eighth inhaled poisonous gas. Among the white women, however, hanging and gas each accounted for one-fourth of the suicides and poisons for nearly one-fifth of the total.

While economic difficulties play a large part in the suicides of older people, other factors such as frustration and a feeling of uselessness also play a part.

Hollywood's Cash Fails To Lure Star Into Comic Roles

Journal and Guide

49a(1)

By MARTHA HURSEY

NORFOLK—Commenting on his inability to get another dignified role similar to the one that sky-rocketed him to fame when he starred in "Home of he Brave", James Edwards, declared here last week in an exclusive interview, that he didn't care if he "never worked in another Hollywood production."

"I want no part of any production that does not add dignity to the race or display artistic talent, in an admirable way" he said. Adding that Hollywood has begun to regard him as "a bad boy", he steadfastly refuses any stereotype roles.

He said that a prominent studio

JAMES EDWARDS

has repeatedly offered him contracts. "But, I have refused to sign because they won't agree to let me check all the scripts for pictures in which I would be appearing". And I won't be legally bound to any picture which calls for any "dissa and datta" roles, he explained.

* * *

CURRENTLY WINDING UP a 15 weeks Southern tour, his earliest plans call for a picture with Lena Horne either in Hollywood or France, he revealed. He said that he and Lena were negotiating with Twentieth Century for a new musical called "Cotton Club". But if the script doesn't sound just right he'll join Miss Horne in France where they'll do a picture for Haskah Films for American release, he said. In addition to his acting ability, Edwards is also a talented baritone.

Intensely serious, the young actor was in town working the Virginia NAACP annual membership drive. He looked even more handsome than his pictures, as he talked following his appearance at Booker T. Washington High School. Dressed in a navy blue suit and speaking with beautiful diction and enunciation, he appeared every inch a scholar and an artist.

"And what if he doesn't go back to Hollywood acting?" he was asked.

* * *

"I'D LIKE TO MAKE MY own pictures," he explained, "produce them and level them for the right kind of audiences". He went on to tell them of an ever-expanding market for worthwhile films dealing with Negroes. "There are scores of theaters in big cities, in the South, the West Indies and in South America who would support us," he went on. "Of course we wouldn't be making billions or trillions of dollars, but we'd be making a living, and giving the Negro artist a chance for dignified expression." Edwards affirmed

"These movies could be made on the order of foreign films, which come up to the artistic level of Hollywood productions, but which are far less expensive to produce," he continued. "Of course this is all a dream," the actor mused. "But my dreams have a way of coming true".

Television, he thought, offers great possibilities for colored artists. It has the advantage over movies in two ways where artists are concerned he said.

* * *

PRODUCERS OFTEN FEAR that the appearance of colored stars will mean "box office poison" to Southern theaters. But in the case of television there is no fear of mass disapproval. "If a person doesn't like to see a colored artist, he can just turn his set off," he commented.

And even more important is the ever-increasing value being placed on the Negro market by advertisers. Advertisers are beginning to see that using Negro stars is good business, he pointed out. And more and more Negro organizations and artists are uniting to boycott production that make no effort to boost the Negro.

The longer you talk with James Edwards, the longer you want to. His vision is so clear, and his ambitions so serious. In the future, I think we'll hear a lot more about him as an actor, as a producer, of his efforts to establish acting schools (similar to the one already in Los Angeles), and of his constant fight to uphold the dignity of Negro artists. And Jimmy, Here's hoping your dreams continue "to have a way of coming true."

The Story Of A Man Who 'Mislaid' A Million Dollars Since The 20's

Stepin Fetchit In City, Wants To Play Satchel Paige

By ODELL W. MORRIS

Stepin Fetchit figures that he made "bette than a million dollars," and spent twice as muc during his career. How he made and mislaid tha million is the life story of a man who now con siders himself an expert on both fast and slo horses, women and politics. This dearly bough experience taught him to leave the horses alon As for women, Stepin Fetchit now believes tha if he had a chance to do it all over again, h would be a priest. "So many people need father in this world," he explained, lowering a glass of Scotch fr[illegible] his lips.

Born Lincoln Theodore Monroe Andrew Perry back in 1897 in Key West, Florida, Stepin Fetchit eyes you for disbelief as he explains, "I was named after four presidents."

Right on the same ground the President of the United States chose for his vacation spot—one block from the "little Whitehouse," that's where I was born."

"Two years ago, I played a command performance for the President, right near the place I was born," he eyed his almost empty glass.

This generation of bobby soxers doesn't know "the Great Profile" of the roaring twenties and hungry thirties. Step, as everybody calls him for short, hit the big time, back in 1924 when he made his first motion picture, "In Old Kentucky." Overnight, Step's glistening shaved head, his shuffling gait, relaxed posture and whining voice swept the nation.

Under contract to Metro-Goldwyn-Mayer, Fox Movietone and other studios, he perfected his style of comedy which was to move so slowly as to be mistaken for a statue. He spoke his lines in a la-a-a-a-a-z-z-zy voice.

The late Robert L. Ripley of Believe It Or Not fame, cartooned Fetchit as the "laziet man in the world." This cartoon, Step has reproduced and now proudly displays on a local tavern window where he gives a one man show.

Legend has it, that at the height of his career, Step had 12 cars, nearly as many chauffeurs and one of the finest houses in Beverly Hills. With a full glass of Scotch, Step quickly started to describe this golden era of his career.

"I lived the life of long distance phone calls and $1000 suits. I dare say no one in our race has worn such a suit."

Step turned his glass of Scotch around on his fingers as he spoke. It was rather late and only a few people were left at the bar. After a moment of silence, Step decided to start talking again:

"I never wore stripes or diamonds either—always wore solid colors."

"Why didn't you wear diamonds, Step?" I asked.

"Real big men don't wear diamonds. Therefore, I never cared for them," he answered sincerely.

STEP AND WILL ROGERS

I started to ask Step about one of the legendary stories told about him. They have it that one of the richest directors in Hollywood sent to England for a $4,000 automobile with a canary yellow paint job. Everybody complimented the director on his car and he was very proud of it. Suddenly, people saw Stepin Fetchit riding down Hollywood boulevard in the same kind of car with an identical canary yellow paint job. Strangely enough, no one ever saw the director in his car again. He sold it after hearing about Step's new car.

During those years, Step developed a deep affection for the horses. That this abiding love remained a one-sided affair did not alter the fact that horses proved a great influence on Step's life.

In fact, Lincoln Theodore Monroe Andrew Perry owes his famous name, Stepin Fetchit to a horse. He was named after the horse and another horse was in turn named after him. Step tells the story like this:

I used to hang around the track a lot.... that was before I got to be a big star. I was on the road in a minstrel show when I got stuck at a race track in Texas. There was a horse there named Step and Fetchit....3 words. I lost so much money on that fickle mare, that I wrote a song about her. After that, everybody got a kick out of teasing me about it. I teamed up with a guy named Ed Lee. We did a song and dance routine....billed ourselves as the "Two Dancing Fools." We got a job in Tulsa and when we tried out for the manager, he billed us as Step And Fetchit. I guess he confused the song we did as part of our act, with our name. Anyway, Ed had a habit of not showing up for work. This happened so much that I went on by myself many times. Finally I changed the name to Stepin Fetchit and went on as a single. That's how I got my name.

A lotta people don't know that.

But even without the prodding of another drink, Stepin Fetchit began credit to the industry." Bu[illegible]son, Step credits himself to reveal that part of his soul, little known to the benefit of the third person, S[illegible]s the first Negro to ever public—his secret self.

From his single act, Step went into the movies. with several firsts: "I was the Fox Movietone, 20th Century Fox and Astor pic- fly in an airplane from coast tures had him under successive contracts. In business because of my those years, Step says that he enjoyed doing "Hal- see, people figured if a lelujah," "Showboat," and other pictures familiar s supposed to be afraid, to the moviegoers of the silent and early talkie you can get back in this world." eras.

He confided that he had some ambitions as a philosopher. He sounded off on several profound subjects. On Women: "You can give out more than stance, they should have vise."

On horses: "Horses are something you just have to afford that's all."

On philosophy: "One day I'm going to give the world all of the missing links. I am going to tell who Cain married and unravel the other mysteries of the Bible."

On life: "I've been free lancing about 10 years. I have 25 years in pictures; 40 in show business and I am 53 years old. If I could live my life over again and choose a career, I'd be a priest and asked for a refill. left at the bar. With the and a virgin."

pect of Step's life is the rating of, "The greatest actor of all time." In fact Step says he paid the matinee idol of the silent era the highest compliment—imitation. studied Valentino's personality to pattern myself after him." Step likes to tell about his friendship with Ramon Navarro and Lon Chaney, Sr.

One little known aspect of Step's life is the fact that he was married. He describes himself as a faithful husband until his wife's death. Any stories to the contrary, he cannot account for except as the jealous mouthings of rumor mongers.

"My wife was one of the men in this country. She died a

Step likes to sum up his career in quotes from his famous acquaintances. "Will Hays, the I called the waitress and old czar, said to me, "Stepin Fetchit, you are a Only a few people were

I eyed Stepin Fetchit more closely now. A tall man, his head still shaven, he smiled readily, revealing small white teeth. He spoke more rapidly than his movie roles would lead one to suppose. When standing, his shoulders revealed only a hint of the pronounced stoop he made famous on the screen.

Here is the man, many people charged with doing irreparable damage to the Negro race with his inspired portrayal of the stereotyped lazy, shiftless, ignorant Negro. "He set the Negro back 40 years," was one comment heard at the bar during one of Step's performances on the stage.

Be that as it may, it is certain that the era of Stepin Fetchit, Willie Best and Ethel Waters is in the past. James Edwards, Sidney Poitier and Lena Horne have ushered in another, if not a better day for Negroes in motion pictures.

Step's one remaining ambition seems a left-handed admission of this fact. "I want to do the Satchel Paige Story. That's my mission. I feel I was born to play the role."

I ordered up another round of drinks. Step's eyes followed the waitress as she walked away. A voice came through the juke box: "Stepin Fetchit, this song is especially for you from, Margaret."

The girl started the record. It was "Sugar Foot Rag."

49a (1) 1950

Juanita Hall

"DISTINGUISHED PERFORMANCE": Famous actress Helen Hayes presents Broadway's most acclaimed musical comedy star, Juanita Hall with the Antoinette Perry Award of 1950 for her "Distinguished Performance" in the brilliant success, "South Pacific."

Hernandez Called Hollywood's Best

CHICAGO — (ANP) — Juano Hernandez is the "hottest" Negro actor in Hollywood today, the first of his race to achieve four major roles in a year since Step'n Fetchit shuffled to stardom 15 years ago, according to an article in the August issue of Ebony, Negro picture magazine.

The most significant aspect of the big, bramite-jawed, dynamic actor's current success is that in his latest movie, "The Breaking Point," Warner Brothers has cast him in a white actor's role and there is no reference to race or color in this movie, based on Hemingway's "To Have and Have Not." Hernandez is cast as a fishing partner of John Garfield.

Of his role in this movie, Director Michael Curtiz says, "Hernandez is the 'new Negro' in our movies. No longer do we have janitors and shoe shine boys. Now, we have a dignified, intelligent big man."

Ebony further points out, "This is a symbol of the changing patterns of race relations in motion pictures since, in every role, Hernandez has played a dignified, understatnding Negro character."

Hernandez other major roles this year have been as the magnificent, proud farmer faced by a lynch mob in "Intruder in the Dust;" a sharecropper with Joel McCrea in "Stars in My Crown;" and a band leader with Kirk Douglas in "Young Man With a Horn."

To be cast in non-Negro roles is nothing new for Hernandez, who had 16 years of steady work as a radio actor before he came to the movies. As a radio actor, he portrayed Mussolini, Premier Tojo of Japan, Emperor Hirohito, Chiang Kai-Shek, Edward Benes, Emperor Haile Selassis and others.

Never A Line To Say

Lena Horne, After 7 Years At M-G-M, Quits Hollywood

(49a(1))

By ALINE MOSBY

Hollywood, March 27.—Lena Horne has checked out of Hollywood temporarily because, she said today, she never could get a line to say. She just sang.

After seven years at mighty M-G-M, the sultry singer asked the studio to tear up her contract.

"There were no hard feelings and they were very nice about it," she said. "They didn't have any parts coming up for me. And I was getting tired of just singing in all those musicals."

"I'm grateful to M.G.M. for giving me an audience the world over. But as they have nothing for me to do now, I'd like to take advantage of some offers."

Leaving on Tour of Europe

Those include starring roles in a Broadway play and movies in France and South America. She'll decide about those when she gets back from a 10-month tour of Europe for which she leaves today.

"I starred in two all-Negro pictures here, 'Stormy Weather' and 'Cabin In The Sky.' Then I sang in almost all the M.G.M. musicals."

"But I never had a line to say in those, unless it was to Rochester (Jack Benny's butler). A lot of fans wrote they'd like to see me with something to do in a picture, a real part. I wanted to do the lead in 'Showboat' at M.G.M., but it looks like Judy Garland will get it."

She'd Even Be The Corpse

Before she left on her tour, she sponsored the debut of a young Negro dancer, Carmen de Lavallade, in the "straight" part of "Salome" at the local dance theater. Miss Horne would like "straight" movie roles, too, she went on.

"I'd love to do a murder mystery," she said. "I'd like to be a laboratory technician or even a night attendant in a hotel, I don't care. I'd even be the corpse, just so I was a pivotal part of the plot."

"People are used to seeing me in movies, so when I came on in a straight part, something essential to the story, I don't think it would shock them."

"I'd like to act in movies about slave women who became leaders, too. The way it is now, many persons must think I even sing 'Hello' or that I can't talk at all."

Wilson Gets Movie Plum

LOS ANGELES — The prize plum, in the form of a coveted film role thus far in the year, has been plucked by Dooley Wilson, last year's outstanding sepia motion picture actor. His appearance in "Come to the Stable" almost won that film an Oscar award.

Currently, the hero along with Humphrey Bogart, the star in "Casablanca" is before the cameras in an early western thriller. The casting of Dooley Wilson for his role in the current Pine-Thomas opus, "Passage West," represents a new departure in the historical presentation of the roles played by Negroes in the winning of the west.

Dooley Wilson is cast in the role of one of seven desperadoes who escapes an eastern penitentiary in the year of the Civil War, 1865. The group led by Dennis O'Keefe, joins a wagon train headed by a minister, John Payne, and his organist wife, Arleen Whalen, for an overland trip West.

Throughout the story Wilson is one of the gang. He does not sing, neither does he supply the usual comedy relief.

Protest 'Birth of Nation' Showing

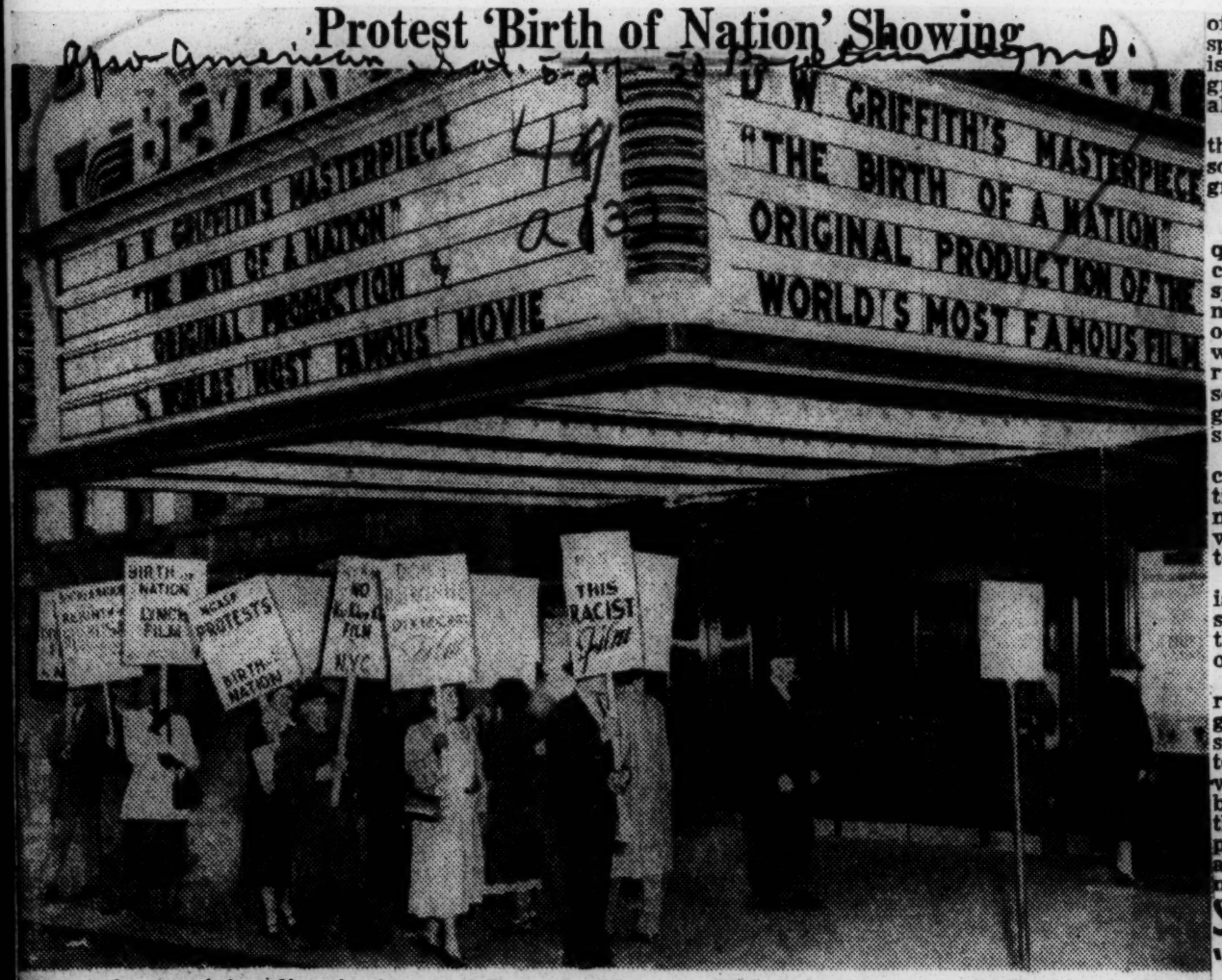


Photo shows picket line in front of Beverly Theatre, Third Avenue near 50th Street. Picket line was organized by the New York Branch NAACP and the New York Youth Council to protest showing of "The Birth of A Nation," anti-Negro hate film, currently running at the theatre. Picketing is part of the NAACP campaign which drawn criticism from the Civil Liberties Union.

NAACP, Civil Liberties Union Clash in New York

Two Organizations Take Opposite Stands on Re-Showing of Controversial Film

By JAMES L. HICKS

NEW YORK, N.Y.— The current revival of the showing of the film, "Birth of a Nation," at the Belvedere Theatre in a German district of New York City, has brought about sharp differences between the NAACP and the American Civil Liberties Union — two of the organizations which are usually lined up together in the fight for the rights of minority groups.

The NAACP has called on Mayor William O'Dwyer to ban the showing of the film on the grounds that it presents the colored race in an untrue and very unfavorable light at a critical time in American history.

The ACLU, on the other hand, has warned the Mayor against the banning of the film, declaring that no minority, in this case, colored people, has the right to dictate what all the people may or may not see or hear.

Sets Up Picket Line

The NAACP has thrown a picket line around the theatre and last Wednesday Walter White himself was scheduled to appear on the picket line. Pressed with the current fight for the FEPC legislation, Mr. White did not appear on the line last Wednesday but issued the following statement:

"It is inexplicable why anyone should revive a film like the "Birth of a Nation" at this critical period of American History. This picture was responsible during the 20's for the revival of the vicious Ku Klux Klan which caused the murder or physical attacks upon the Jews, Catholics, Negroes, labor and foreign born.

"During recent months in Asia, Africa and Latin America and Europe I have seen American prestige sinking lower and lower because of the foul propaganda of pictures like "Birth of a Nation." No decent theatre owner who has any regard for the future of America would show such a film nor should any decent American pay money to see it."

Add Prologue

The ACLU in its statement to Mayor O'Dwyer declared that the theatre owner has taken steps in showing the film to guard against provoking violence or racial unrest by adding an explanatory prologue to the film.

With this taken care of, the ACLU contends, "Whatever the merits of the film are the exhibitor has every right to show it. The ACLU says its recognizes and upholds the right of persons to picket the film but they also defend the right of those who wish to go to see it despite the protests of others.

This alignment on opposite sides of two of the nation's most respected minority group defenders is confusing to many minority groups and certainly interesting to all.

The question of the showing of the film strikes to the core of something very dear to minority groups — freedom.

Wants to See It — But

On the one hand there is the question of whether an American citizen is free to enter a place and spend his money as he pleases no matter what the situation. On the other there is the question of whether any American has the right to produce, exhibit, or disseminate ideas, pictures and propaganda which libel, slander and smear other Americans.

As a comparative young American whose memory of the twenties is somewhat vague and who never saw "Birth of a Nation," this writer confesses that he would like to see the film.

But the desire to see the film is born of a human curiosity to see what is about it that caused the film to provoke riots and disorder.

On the other hand, as a self-respecting member of a minority group, the writer's curiosity is not so strong as to make him willing to turn against an organization which he knows has worked in his behalf all of its life to the extent that he would cross an NAACP picket line to see the film. There are thousands of other colored people who feel the same way.

San Francisco Bans "Birth Of A Nation"

SAN FRANCISCO— Paramount Pictures has withdrawn the objectionable film, "Birth of a Nation" from exhibition in this city.

The film, an old picture which presents a vicious stereotype of the colored American and at the same time glorifies the Ku Klux Klan and attempts to justify its existence, was withdrawn after NAACP West Coast Regional Director Frank H. Williams asserted that its "public presentation is odious to a decent community."

Victory for the ban is shared by the local NAACP and the Ministerial Alliance.

Tenn. Upholds Ban on 'Curly'

Mixed Cast Irked Memphis' Binford

WASHINGTON — (NNPA) — United Artists Corporation and the Hal Roach Studios, Inc., have asked the United States Supreme Court to review the decision of the Tennessee Supreme Court upholding the banning by the Memphis Board of Censors of the motion picture "Curley," made with a mixed cast.

The appellants contend that the decision of the Tennessee Supreme Court is in direct conflict with a decision of the United States Supreme Court holding that motion pictures are included in the freedom of the press guaranteed by the Constitution.

Even though censorship be not unconstitutional in itself, the appellants assert, race or color, or the fact that colored children appear along with white children in schoolroom scenes, does not constitute a valid ground on which a talking motion picture may be censored or banned.

Court Ruling

While the Tennessee Supreme Court ruled that is was unlawful "to use race or color as the sole legal basis for censorship of talking motion pictures," it refused to review and reverse the action of the Memphis Board of Censors.

"Curley" is a product of the Hal Roach Studios and is described as a variation upon the structure and theme of the "Our Gang" comedies.

It tells a simple story of how a young pretty girl is about to assume a new job as a school teacher, how the pupils expect her to be stern, and are apprehensive of her, but how she gradually wins their affection through her athletic prowess.

Moral Clean, Healthy

Among the children in the cast is a little colored child whose part in the comedy is similar to that of "Farina" in the former "Our Gang" comedies.

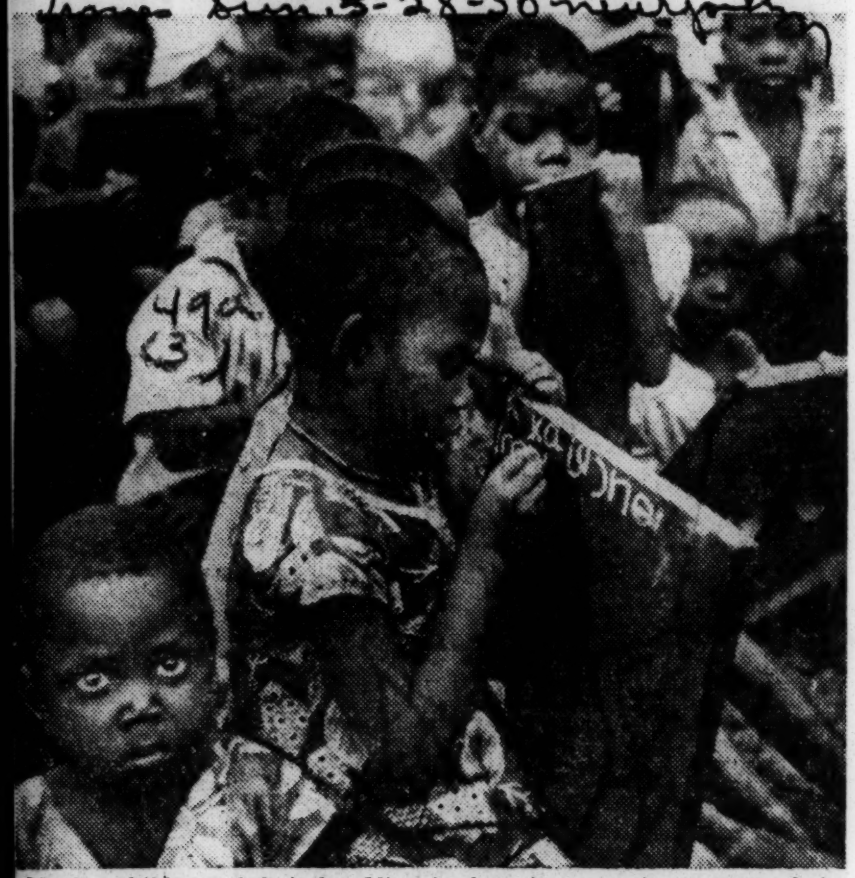
The petition for a review of the case asserts:

"Nothing in the picture constitutes the slightest threat to morals, safety, health or public welfare, nor is there anything in the picture which could possibly incite racial strife."

In a letter to the United Artists Corporation, quoted in the petition, Lloyd T. Binford, chairman of the Memphis Board of Censors, wrote:

"I am sorry to have to inform you that it (the Memphis Board of Censors) was unable to approve your 'Curley' picture as the South does not permit colored youngsters in white schools nor recognize social equality between the races even in children."

OF PRIMITIVE PEOPLE



Native children of Onitsha, Nigeria, learning to write as part of the British sponsored educational program dramatized in "Daybreak in Udi." The picture opens Thursday at the 55th St. Playhouse.

Theatrical Notebook—

Hollywood Continues To Offer Choice Roles To Negro Actors

By C. O. Jackson

Beginning August 3, Ivory Joe Hunter who just recently left Little Rock will commence at New York's Cafe Society... The Three Bits Of Rythym, up and coming sepia combo will appear in the motion picture "Cry Danger" which will star Dick Powell...Of you really want to see a picture blasting the racial attitide of the white people of the United States see "Broken Arrow", which was produced in Hollywood at the Twentieth Century Fox studios by Darryl F. Zanuck. It tells the true story of the relationship of the white man and the Indian. It does not play up the theory that the Indians were always attacking the "peace-loving" whites when they first settled in America. It depicts more of the true story of how the whites exploited the Indians. Boy,we wonder how the studios can release such truth laden epics without landing in jail as "Red"...Herb Jeffries has a new recording out which is simply SENSASH'; its "Pagan Love Song". It gives you the lonliest feeling, but it's a good feeling... Picture of the Week: M-G-M'S "Father of the Bride", a gay and riotious comedy with Spencer Tracy, Liz Taylor and Joan Bennett. It tells the age-old problems of the father who has a daughter about to be wed. If you go in for comedy, you'll love this. Incidentally it is based on the popular novel of a few seasons ago by Edward Streeter...While the reports fly around about the Louis-Charles bout with almost every reporter in the country claiming to have a statement from Louis, the champ remains in the splendor of Rio de Janeiro Brazil...see you next week.

Zanuck Blazed Way In Changing View Toward Racial Themes

EDITOR'S NOTE: This is the second in a series by Mr. Rowe relating how Darryl F. Zanuck, noted Hollywood magnate, pioneered in the field of better race relations through breaking away from the film stereotype of the Negro.

By BILLY ROWE, Theatrical Editor

NEW YORK—In 1947 Zanuck came up with renewed reason for Negroes to look with hope at Hollywood when he made "Gentleman's Agreement." Of course, it had nothing to do with the so-called Negro problem, but it dealt with a minority group whose problem was the same minus the handicap of color.

Soon after, things really began to happen and the Negro was able to look upon 1948 as a blessed year for the race in the film factories. Coming out of them in close succession, and causing an upsurge at the box-office, were "Home of the Brave," which brought in over two million dollars in rentals, as did "Lost Boundaries," with "Pinky" stepping way out front to pass the three million-dollar mark and "Intruder In The Dust." This year, the "Jackie Robinson Story" was added to the parade, and is doing well in outlying territories.

The entire Negro population did not embrace any of these pictures completely. Within them they found their likes and dislikes, their flaws and faults. However, each and every Negro looked upon them as a new step in a democratic direction.

Like most members of my race, I am happy that the trend, if you can call it that, is being kept alive and that Zanuck's "No Way Out" will soon be released. This is in many ways the boldest film on a Negro theme yet made. It attacks the problem of racial and social discrimination head-on.

Negro leaders, including Walter White, Ralph Bunche and Dr. Channing Tobias, regard "No Way Out" as a long step forward in highlighting the problems of the race in America.

The most solid-thinking Negro has never been obsessed with the feeling that all of the Negro characters portrayed on the screen should be the drawing room type or the doctor or lawyer. But he does feel that justice would be done if Negro actors and actresses were given the same type of variety with which other races are presented. We don't expect all Lena Hornes or Billy Danielses, but neither do we expect all Rochesters and Hattie McDaniels. Each has his place in the firmament of the tinsel city, but, too often, the latter have been played up over the former. On the other hand, the all-Negro picture itself, has been a bone of contention with Negro movie-goers, because they feel it is separated from the basic American ideal.

Then there are the major productions which dig deep into the everyday life of the country for emotional appeal, but fail miserably when it comes to including the Negro in the American scene. Not only does this hurt him, but it lessens greatly the authenticity of the pictures themselves. It is ironic and resented when one sees a picture shot in New York, Chicago, or any other metropolis of the United States and fails to see a Negro anywhere in it. In discussing this with Zanuck, on my last trip to Hollywood, his very frank and forthright answer was: "When we send to the casting office for extras, often only white people are sent. But we are beginning to change that." This is evident in "The Big Lift," which shows crack Negro troops as part and parcel of an important ceremony. And, in the soon-to-be-shown "Panic In The Streets," where Director Kazar goes further and almost hits the nail a perfect blow with his background integration of Negroes throughout most of the film.

It looks like Hollywood is beginning to find a way out.

Fred O'Neal in Lush Film Role

HOLLYWOOD—(NPB) — Frederick O'Neal, New York actor, seen in the 20th Century-Fox film classic, "Pinkie," has been cast in the current RKO studio film, "Tarzan's Perils," with Lex Barker as Tarzan and Virginia Huston his leading lady.

O'Neal, cast as an African chieftain, Bulan, head of a warring tribe, wreaks havoc upon lesser tribes.

His depredations led him to capture and put to death the emissary of the powerful but peaceful Ashuba tribe led by a beautiful queen, played by Dorothy Dandridge, who is captured by warriors of Chief Bulan's tribe and brought in haughty disgrace before him.

The scene at the throne where actress Dandridge spurns O'Neal and the queen's coronation prompts some very fine acting by this pair. Most of the film was shot in Africa with natives providing the authentic background.

Robert Ruark

Censor Vs. Racial Equality

49a(3)

MEMPHIS—Mr. Lloyd T. Binford, the bull censor of Memphis, is confronted with a new and horrifying medium to test his mettle, and may wind up as the most frustrated censor in the land.

Television has come to Memphis, thereby posing quite a problem for Mr. Binford, who has long fought a valiant battle against anythnig in the entertainment business which might show the Negro in a light of equality. Where he banned a film called "Imitation of Life," he said it illustrated "one of most disgusting cases of racial equality I have ever seen." He also slew a comdy called "Curly" because, he said, it showed equality between children of different races.

Mr. Binford has a long, proud record in the banning business. He cut an oldie called "King of Kings," a Biblical show. He banned "Lost Boundaries" while approving "Pinky," a story of a Negro girl who was light enough to pass for white, but decided not to.

He also banned a road show version of "Annie Get Your Gun," because "Negroes sing and dance on equal terms with white performers." He killed "Duel in The Sun," one of the dullest hoss-operas ever compounded and in this instance did the town a favor.

But in the case of television Mr. Binford is undecided. He tells me he has never seen a television show, which is just as well for his heart, because all sorts of horrifying examples of racial equality are in daily evidence.

Mr. Arthur Godfrey, who gets into more southern homes than the south's entire population of meter readers, steadily employs a mixed quartet called "The Mariners." Horror of horrors, the Mariners are composed of two white, two black, and they sing on equal terms with each other, and with Mr. Godfrey and his other white associates.

Then there is the awful example of Jack Benny and Rochester. Rochester is declaredly a Negro and often winds up as the sly superior of his boss, Mr. Benny. He is sarcastic with Mr. Benny, and taunts him all the time, and makes cracks behind his back. This would be unsettling to Mr. Binford, I am sure.

Then you got Ethel Waters, a Negro lady, playing a recent TV show called "Beulah"; and of, course, most of the talent and variety shows feature Negro entertainers. Recently, on a Cedric Adams talent show, a little Negro boy won hands down over a flock of white competition.

We have also the reissuing of all the old movies for the video screen, possibly many of the very movies banned by Mr. Binford. The equalizing effect on Memphis' children must be terrifying indeed, since I note that the old "Our Gang" comedies are being replayed for TV—over, of all things, Howdy Doody, a children's program. If I remember rightly, the most appealing member of the gang was Farina, a little Negro boy with a runny nose.

Mr. Binford tells me he does not believe that he can censor television so long as people see it at home, and is also somewhat dubious about the possibility of banning it in public places.

"I will cross that bridge when I come to it," Mr. Binford says, "But I imagine some sort of legal structure could be set up to protect the public, if this becomes necessary."

Television is red hot in the South, and on its screen at least, equality is rampant. It would be odd indeed if the coaxial cable eventually takes up where Abe Lincoln left off, despite the valiant effort of Mr. Binford in other fields of artistic endeavor.

1950 Offered Select Choice Of Films On Race; More To Come

By Frank W. Mithecll, Jr.

The year 1950 has been extremely fruitful as far as anti-bigotry films are concerned.

Although the motion picture industry has claimed a decline in public support, from all outward indications films dealing with realistic difficulties of life have been met with great enthusiasm. The motion picture industry observed the increased business that followed on the heels of such releases as "Home of the Brave" and "Lost Boundaries" in 1949 and went all out in 1950 to give the theatre-goer what he apparently wanted. Hollywood producers fulfilled this objective by presenting four great films in 1950 which, although unpolished in some spots, reached new heights in drama and realism. The foreign market placed its bid for the price of an American theatre ticket by producing one such film and further experimenting in this new and lucrative field.

The films shown at St. Louis houses were as follows: "Intruder in the Dust" was presented in January. In March it was "Pinky" with Jeanne Crain giving a superb performance as the intelligent and sensitive mulatto; "Without Pity," the most noteworthy foreign attempt, was shown in June; "The Jackie Robinson Story," with Jackie himself, had three grand openings in the same week in July and at the height of the baseball season; and "No Way Out," by far the best and most hard-hitting of the crop was shown in November after a private showing to collect public opinion.

Although each of these were individual and original approaches to the same basic theme, and extremely enjoyable, three were outstanding and memorable adventures into the heretofore unexplored realms of realistic drama. In order of selection they were: "No Way Out," "Pinky" and "Intruder in the Dust." These three pictures dealt with cold hard facts. Speech-making and excessively heavy dialogue were kept to a minimum and in all possible instances eliminated. In the words of Lester Samuels (author of the original story of the Darryl F. Zanuck Twentieth-Centry Fox drama) an explanation for this technique can be found. Samuels explains: "In writing 'No Way Out' my soul object was to tell a dramatic story of the corrosive effect of hatred, especially at it pertains to the bitter unreasoning animosity of the ignorant white man for his black brother living in a world that has been made impossible for him."

This technique was blended with the emphasis on action: stars were carefully selected and fitted to their roles, and the direction and technical supervision was skillfully handled.

Due to the efforts of the various film companies and the reward for their efforts in dollars and cents, the outlook for 1951 looks favorable.

"Broken Arrow," starring James Stewart, is being presented Thursday, December 28, to January 3, at a local theatre. This is Twentieth-Century Fox's latest and newest approach to the minority question, and although it does not deal directly with the Negro problem, it ranks with the films already mentioned in the annals of motion picture history as a picture which will aid in developing better racial understanding and harmony. By all means don't miss it; tt's real screen enjoyment.

Scheduled for release in 1951 are two pictures along this realistic vein. They are "Lights Out," which tells of the readjustment period of a blinded Negro GI; and "The Mulatto," an Italian film, exploiting the prevalent "brown baby" problem.

As it has been stated, the outlook for 1951 is favorable; let's hope that Hollywood keeps on the job and brings more good drama and adventure to local screens.

Memphis Censors To Re-Study Film

MEMPHIS, TENN., Jan. 19—(AP)—Lloyd T. Binford, chairman of the board of censors, said Thursday he had banned a movie on racial grounds. But later he decided he would look the picture over again before barring it.

Binford first said "Imitation of Life," a re-issued film, "illustrates some pretty strong things to Negroes that they are better than white people."

The picture was a 1933-34 release by Universal starring Claudette Colbert. Binford made his original announcement before seeing the re-issue, saying he remembered the film.

But he said later he and other members of the board would see it next week and then decide what to do.

The Tennessee supreme court recently said the board should not ban movies for racial reasons. But it declined to rule on the banning of the picture, "Curley," because the plaintiff was not a Tennessee corporation.

Hollywood:

The 'New Look' Films on Negro

By DAVID PLATT

DOES THE CYCLE of "new-look" films on the Negro (**Home of the Brave, Lost Boundaries, Pinky, Intruder in the Dust**) represent a real advance in Hollywood's treatment of this subject?

This question was discussed by V. J. Jerome, editor of **Political Affairs**, at a well attended and enthusiastic meeting sponsored by **Masses and Mainstream** at the Hotel Capitol a week or two ago. Shirley Graham, author of 'Your Most Humble Servant' was chairlady.

THE ESSENCE of Jerome's illuminating analysis of the new "Negro interest" films is that it represents a "change of tactic in the face of the rising tide of militant struggle of the Negro people and their allies and an attempt to divert this tide into harmless channels."

This change of tactic, the speaker pointed out, is expressed by the fact that "the central themes and characters of the new films are not marked by the Uncle Tom stereotype or the viciously libelous sub-human brute type or the comic relief calumny a la Stepin Fechit.

In each of the four films, he continued, "there is an attempt at least outwardly and formally at a human and dignified presentation of the Negro in a full-drawn and central role—that of hero or heroine—in dramatic situations that evoke for the Negro protagonist the sympathetic response of the audience.

"So obviously," said Jerome, "does this represent a sharp departure from the past that to those who are content to see with a first glance only, these films constitute a revolutionary change."

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FOR A BETTER UNDERSTANDING of the current cycle of "Negro interest" films, Jerome passed in brief survey over the main phases of the treatment of the Negro theme and character in Hollywood films during the past half century. He showed that "it can be established as a thesis that the treatment accorded the Negro in the films during successive historical periods has borne a definite relationship to the political program of the white ruling class in the given period—dependent upon the stage of advance of the Negro people's movement and of the alliance of that movement with the working class."

Secondly, that while making certain concessions on the screen in the face of the growing Negro people's movement, "the controlling interests have sought to retain the cliches and discriminations of the past in one form or another."

Thirdly, that "such tactical concessions have always been designed and utilized by monopoly capital with a view to furthering and strengthening its basic strategy.

"This strategy," Jerome made clear, "is designed at all times to undermine the Negro liberation movement, to keep the Negro people from understanding the real basis and nature of their oppression.

DISCUSSING MGM's Intruder in the Dust, latest of the 'Negro interest' films, the speaker sharply rapped the "inexcusable portrayal of the young Negro as a comic type whose eyes roll in the presence of tombstones." At the same time he pointed to the film's positive features—"the proud, dignified, strong-willed, magnificent presentation by Juano Hernandez," and the depiction of the would-be lynch mob leader as a "fratricidal brute."

Poetic justice is on the side of the framed-up Negro, but "what is the outcome?" Jerome asked. "It is the old Hollywood fairy tale that justice prevails in the South, that the Negro can depend for his safety on the courts, that the judges are only waiting for proof of the Negro's innocence.

"But what if the Negro had shot the white man? By inference—since lynch law as such is not under attack, Lucas could justifiably be lynched."

In short, the Negro question is turned into a moral question. "We were in trouble, not Lucas Beauchamps," says the lawyer who took his case. "He is the keeper of our conscience."

Thus, we are told that "lynchings are the problem of a few right-thinking, generally superior and better class whites. It is not really the Negro's problem. They just get lynched. But look at what it does to such superior white folks like us who have consciences.

"And so," said Jerome, "the salvation of the Negro lies in the hope that there will always be a 16-year-old white schoolboy of conscience and an 80-year-old white spinster coming out of nowhere in the drama but just believing in doing what is right and and a white sheriff with a strong sense of duty—assuming he will always be played by Will Geer."

The objective of the "new look" films, he pointed out, is to make the "Negro feel grateful to the white 'free enterprisers,' and to be on his best behavior in expectation of a 'gradual' emancipation, to deprive the Negro people of self-confidence in their capacity to struggle and to forge their alliance with the labor movement." Marxism-Leninism, said Jerome, is able to lay bare the utter falsity of this position and its dangers for the Negro people's present and basic interests because it proceeds from the scientific analysis of the Negro question. This analysis reveals that lynch law and Jimcrow discrimination and segregation are inspired by Wall St. and southern landlord reaction and constitutes fundamentally an oppression which is national in essence. Hence, the Negro people's movement is fundamentally a national liberation and anti-imperialist movement and must be imbued with that consciousness.

AND HOW SHALL WE MOBILIZE to defend the Negro people's interests in the area of movies as in every other field? Jerome asked.

"We must press through effective united front audience organization—which can and must be established—for ever greater and better output of films honestly depicting the life and struggles of the Negro people and for the outlawry of anti-Negro themes and stereotypes on the screen. Let the people the land over express their support for the honest and progressive artists in Hollywood who are fighting against the reactionary controls of the monopolists. The unions and guilds in the field especially face the task of fighting to root out racist discrimination and segregation in every aspect of film production and theatre exhibition."

New Film Tells History Of Negro

NEW YORK — Current History Films announces a new film strip entitled, "The History of the American Negro," 1619-1865.

The strip starts with the Negro's enslavement in Africa by white slave traders and by native chiefs. It shows how the Negroes were driven in coffles from the interior to the slave factories on the coast, there to be loaded aboard the slave ships for the terrible Middle Passage to America. The strip shows his status in early America, his contributions in the Revolutionary War and his early efforts to become free.

The rise of anti-slavery, the growth of cotton as a major national product and its effect on slavery is pictorially shown. Full play is given to the Underground Railroad and the Abolitionists in dramatic pictures taken from rare books and newspapers. The part played by the Negro of the North and the South in the winning of the Civil War is shown.

Another strip is planned to show the Negro's struggle to win equal citizenship rights from Reconstruction through World War II.

Over two years were required to gather the pictorial material. It is Current History Film's intention to deposit the picture material with the New York Public Library's Schomburg Collection of Negro Literature and History.

"The History of The American Negro," 1619-1865 35 mm film strip, b. and w., silent with script, 150 frames, $5.50 post-paid.

MOVIE RACE BAN
REACHES HIGH COURT

Washington(ANP)-The U.S. Supreme Court has been asked to ban city and state censorship of moving pictures.The court case involves the picture "Curley",which was banned in Memphis, Tenn.,because it depicts white and Negro children playing together and occupying the same schoolroom.

The Memphis board of censors said the South could not"recognize social equality between the races even in children. The Board's action was previously upheld by the Tennessee Supreme Court.

Hal Roach, whose studio produced the film, and the United Artists corporation, its distributor, appealed to the high court.Meanwhile, a similar case stemming from the high-handed methods of the Atlanta censorship board is expected to reach the Supreme Court in the very near future.The board there banned the movie, "Lost Boundaries."

What Is Hollywood's Real Attitude Toward Negroes?

By A. S. "DOC" YOUNG
(Third In Series)

HOLLYWOOD—What is the attitude of Hollywood toward Negroes and did "Home of the Brave" really change anything?

The answer to the first half of that double-barrelled question is known by you, if you're a moviegoer, about as well as anyone.

You know that it is seldom that a Negro is "integrated" into a film as an equal human being; you know that Negroes are omitted from street and other scenes where, in your everyday life, you see them—downtown, across town, uptown, almost everywhere in SOME capacity. There is no Negro under contract to a major studio; seldom does the industry protest the asinine actions of southern censors; there are hundreds of good stories around about Negroes, but not even Dr. George Washington Carver becomes the subject of a film while millions are spent on lesser lights.

Little Negro Thought

They say a person can be judged by his deeds. To judge Hollywood thereby is to say that it thinks very little of the Negro and his ten-billion-dollar market.

Despite this state of affairs, which obtains a year AFTER "Home of the Brave" and other Negro-theme pictures, it seems apparent that Stanley Kramer's film did some good:

—It flashed Jimmy Edwards across the screen in a starring role.

—It led to other pictures such as "Pinky" and "Intruder in the Dust."

—It gave Negro actors and actresses the highly infrequent opportunity to get away from stereotyped roles.

And, quite possibly, by opening a few eyes a fractional inch, it helped push production for such unreleased films as 25th Century-Fox' "No Way Out," Harry Popkin's "The Well"—a film which is said to show Negroes and whites working side by side in an effort to rescue a Negro girl from a well —and "The Jackie Robinson Story," one of the few "factual" flickers ever to come out of Hollywood.

No Jobs

Yet, "Home of the Brave" and succeeding films did not open up Hollywood in the manner we would like best. Whereas Jackie Robinson's advent with the Dodgers led to jobs for Negro ball players, those films have led to very little in a future, financial way. Edwards made his pix; there was no follow-up. Ethel Waters and Nina Mae McKinney came out for "Pinky" and they'll hardly be back until another specialized picture rolls around. People who live here in hopes of landing jobs were overlooked, in most cases, for other films while eastern artists were brought out for the one-shot deals. And Monogram followed the pattern of "Pinky" in "The Whip" when a Negro artist could have carried much more impact.

The outstanding good produced from the 1949 "experiment" is this: Juano Hernandez has begun to land good parts with regularity. Shown in MGM's "Intruder in the Dust," probably the most realistic of the Negro-theme films, Hernandez gained considerable attention. Next came "Young Man With A Horn" and Warner Bros. is using him again in "The Breaking Point" with John Garfield and Patricia Neal.

Negro Rise In History Is Filmed

NEW YORK—History of the American Negro from 1619 to 1865 has been placed on a strip of film by a local cinema concern.

Current History Films have spent two years in gathering the pictorial material which will be deposited with the New York Public Library's Schomburg Collection of Negro Literature and History.

The strip starts with the Negro's enslavement in Africa and follows him through the terrible trip overseas to America, his status in early America, his efforts to become free, his contributions to the Revolutionary War, the growth of cotton and its effect upon slavery, and the Negro and his role in the Civil War.

Another strip is being planned which will show the Negro's struggle to win equal citizenship rights from Reconstruction through World War II.

The film is on 35mm rolls, black and white, 150 frames, silent with script.

'Uncle Tom' Roles Better Than None At All, Film Players Say

Defender Sat. 5-27-50 Chicago Ill.

49a(3)

HOLLYWOOD — An actor, dead now, who played what had been described as "Uncle Tom" roles, stood in a hotel lobby one night and attempted to choke off a verbal attacker with this crack:

"I paid —— in income taxes last year! How much did you pay?" The inference, of course, was that playing Negro stereotypes was better work than ditch digging.

This age-old question of Negroes in stereotyped roles has been bantered about, pro and con. The pros say it's a living, others do it, if they didn't do it someone else would (maybe a black-faced white), and they're entertainers, not race leaders. The cons play on race pride and say the pros should be ashamed of themselves, it's helping the white man to portray Negroes as a race of razor-wielding, crap - shooting, loud-talking, lazy buffoons and that no amount of money should bribe them into such performances.

"Sugar" Hill

Then, the pros flash income tax figures into the faces of the cons, with a cutting glint of the eye, point to an ancient shack on some "Sugar Hill" and that's supposed to be that.

If this were a true democracy, the pros would have a fairly strong argument. But, it isn't a true democracy; so, although it is more idealistic than practical in a mundane sense, it would seem that race pride should be put ahead of the financial gain of a few — a very few — race actors and actresses.

Movies constitute one of the most powerful forces for "education" as well as entertainment. Many people, including those in foreign lands, believe what they see in movies to be a true picture of America. Thus, when Negroes are portrayed almost continually in undignified roles, these people accept the Negro as the movie portrays him. Since there has never been a picture which gave the Negro a chance to be a complete human being, millions of people don't know that we have men of business, science, education, and other fields.

Not With Irish

If, on the other hand, we had true democracy, it wouldn't matter if some actors and actresses played roles of servitude and "Uncle Tomism." People, then, would take these to be pure entertainment rather than proof of inferiority. Take jokes about the Irish. They have not set the Irish people up as a "race of baboons" because, under our system, they are in a position to get over their good points.

There is a strong tendency to judge the Negro by whatever is the first individual contact. If it's with a "no-good Negro," all Negroes are no-good; if it's with a "good Negro," the impression may be that Negroes are the same as other people; yet, it might be, even on first personal contact, due to what has been heard, read, and seen, that the so-called good Negro is an "exception to the rule."

From a practical point of view, it is doubtful if the removal of stereotyped, eyeball-rolling, teeth-showing actresses and actors would prevent Hollywood from showing Negroes as they have shown them. Al Jolson is adequate proof of that. Yet, it is hard to understand how a Negro actor or actress can accept these roles without feeling a prick of conscience. Sure, it's money, but somewhere, somehow, if the race is to play a truly important part in the world, race pride must be developed.

It appears to be fact that those who have played stereotyped roles in films have done a lot to further the program of depicting the Negro always in a role of servitude. Whether organized or accidental, there is a program, in most "white" countries, which shows Negroes, in everything from "Joe and Asbestos" to Jack Benny's Show, as not being just what we know we are.

Jerome's Brilliant Study of 'New' Films on Negro

By JOSE YGLESIAS

THE phenomena of the Hollywood "new look" films on the Negro showed very early that it was a highly significant development in the United States. Certainly they show vividly the living connection between the demands of the people and the culture that is produced, even when it has as bald a commodity aspect as the Hollywood product. Their meaning has been freshly and exhaustively gauged for us by as important a Marxist critic as V. J. Jerome in the current issue of Political Affairs, a magazine whose concern for important theoretical questions indicates the depth of treatment that is given "The Negro In Hollywood Films."

Jerome has treated **Home of the Brave, Pinky, Lost Boundaries** and **Intruder In the Dust** not in isolation, nor simply as an added chapter to the history of the film. He has brought to bear on them a Marxist political intelligence that places them in the context of the world situation, the struggle of the Negro people and the production problems of the Hollywood monopolies.

"The treatment of Negro themes and characters by Hollywood," he says early in his article, "during the successive periods in the past 50 years, has borne a clear relationship to the concrete political program of monopoly capital in each of these periods. Each phase of Hollywood policy in this regard may be viewed in a frame of reference of the particular stage of advance of the Negro people's movement, and of its alliance with the American working class."

I will not attempt to give a precis of an article so thick in ideas and analysis—I recommend that everyone read the article and that it receive as wide a circulation as possible—but I do want to point out this important thread that runs throughout it. For in the analyses that form the body of the piece, in which Jerome examines all the elements of each movie, the political and economic sources of these cultural developments are held firmly in view.

From a basic consideration of the nature and goal of monopoly capital today, Jerome announces these changing attitudes as tactical concessions. "So obviously," he says of these new movies, "does this represent a sharp departure from Hollywood's past pattern that, to those who are content with first impressions, these films constitute nothing short of a revolutionary change. Regardless of what must be said in criticism—and what must be said here is fundamental criticism—it would be anything but realistic not to see in this new screen depiction of the Negro the fact that the advancing movement of the Negro people, together with their white labor and progressive allies, has forced a new tactical concession from the enemy. At the same time it would be even more unrealistic not to see in this new concession a new mode—more dangerous because more subtle—through which the racist ruling class of our country is today reasserting its strategic ideology of 'white supremacy' on the Hollywood screen."

It is gratifying to this reviewer to read in the analyses of the actual films the same kind of appraisal made by Jerome as appeared in our reviews, though, of course, in greater depth. In his analysis of **Home of the Brave** Jerome point out as basic to its theme an element heretofore unnoticed in any of the discussions of the movie. "Essentially," he notes, "the film says that the basis for equality of alliance of Negroes and whites is their common human weakness." Jerome adds: "Not of such stuff is the equality to which the Negro people is striving and for which they are today struggling. The alliance of Negro and white is not a pooling of common weakness, but a compounding of common strength."

And, in view of this theoretical point, in fine Marxist fashion, Jerome ends his article with a section on "What Is to Be Done?" Thus, his treatment of "The Negro In Hollywood Films" gives the reader an understanding that is never academic but which is a guide to action. Marxist citicism at its best, as in this piece, makes of every reader a participant in the fullest sense of the word.